

Z. *paz-za ge-lo-si-a ti ri-dur-re-sti a qual-che brut-to pas-so?*
most un-ru-ly tem-per would sure-ly bring you ere long in-to some trouble?

M. *do-ve ti duo-le? Qui. E po-i? Qui, e anco-ra qui! E poi non ti duol*
Where does it hurt you? Here. Be-sides, where? Here, and al-so here! Is nothing else the

Massetto. Zerlina. Masetto. Zerlina.

M. *al-tro? Duol-mi un-po-co que-sto piè, que-sto brac-cio, e que-sta*
mat-ter? Yes, there's some-thing with this foot, and this el-bow, I can-not

Massetto.

M. *ma-no. Via, via, non è gran mal, se il re-sto è sa-no.*
bend it. Come, come, if that's the worst, there's no great harm done.

Zerlina.

Z. *Vien-te - ne me-co a ca-sa, pur-chè tu mi pro-met-ta d'es-se-re men ge-*
Come with me home to sup-per, and give your faith-ful prom-ise you'll nev-er-more be

Z. *io - so, io, io ti gua-ri - rò, ca - ro il mio spo - so.*
jeal-ous; those bruis-es can be cured, where love is zeal-ous.

Nº 18. "Vedrai, carino.,,"

Grazioso. Aria. Wood.

Str. Corni sustain *tr.* *tr.*

Mezza voce. *Collo.*

Z. *Ve-drai, ca-ri-no, se sei buo-ni-no, che bel ri-me-di-o*
Come shall I tell thee How what be-fell thee Soon can be cured By

Zerlina.

p *Cor.*

z. *fi vo-glio dar! —* *v7 & Wind* *tr.* *E na-tu - ra - le,*
my po-tent charm? *tr.* *No garden grows it,* *tr.*

z. *tr.* *non dà di - sgu - sto, e lo spe - zia - le non lo sa far, no,*
Tho' it a bound-eth, Like furnace glows it, Yet none'twill harm, no,

z. *tr.* *non lo sa far, no, non lo sa far.* *tr.* *E un cer - to bal - sa - mo*
none it will harm, no, none it will harm. *tr.* *All guard and cherish it,*

z. *che por-to ad - dos - so, da - re t'el pos - so, se il vuoi pro - var. —*
Gold can-not buy — it, Say, wilt thou try — it? Soft 'tis, and warm.

z. *tr.* *Sa - per vor - re - sti* *tr.* *Canst thou not guess it?* *tr.* *tr.*

z. *do - ve mi sta, do - ve, do - ve, do - ve mi sta?*
Has thy wit flown, say has all thy wit then flown?

z. *Fl. Cl. Fag.*
Strs. & Corni
 Sen - ti - lo bat - te - re,
 Hear how it throbs with - in,

z. Toc - ca mi quà, sen - ti - lo
 'Tis all thy own, Hear how it
mf

z. bat - te - re, sen ti - lo bat - te - re, toc - ca - mi
 throbs with - in, hear how it throbs within, 'Tis all thine
p mf p Wind tr

z. quà! sen - ti - lo bat - te - re, sen - ti - lo bat - te - re,
 own, hear how it throbs with - in, hear how it throbs with - in,
mf p mf p Bassi & Viol.

z. sen - ti - lo bat - te - re, toc - ca - mi quà! quà! quà!
 hear how it throbs with - in, 'Tis all thine own, thine, thine!
tr tr

z. sen - ti - lo bat - te - re, toc - ca - mi quà, quà! toc - ca - mi quà, quà!
 Hear how it throbs with - in, Ah 'tis thine on - ly, it is thine on - ly,

z. *toc-cami quà, quà, toc-ca-mi quà!*
It is thine on - ly, 'Tis all thine own!

cresc. *f.* *tr.*

tr. *p.* *tr.* *tr.*

tr. *pp.*

Scene. A dark courtyard, with three doors, before the house of Donna Anna. Leporello with Donna Elvira on his arm. He is wearing Don Giovanni's hat and cloak.

Recit. Leporello.

L. *Di mol-te fa - ci il lu - me sav - vi - ci - nao mioben; stia - mo qui a - sco - si,*
Lights ev - 'rywhere surround us, some are com - ing this way; We'll stand a - side here,

Donna Elvira.

L. E. *fin - chè da noi si sco - sta. Ma che te - mi, a - do - ra - to mio spo - so?*
where they will not per - ceive us. My a - dored one, and why should they not see us?

Leporello.

(aside)

L. *Nul - la, nul - la - cer - ti ri - guar - di, io vo' - ver se il lu - me è già lon - ta - no. (Ah*
Oh, for reasons, certain pre - cautions. Just let me see, I think they are re - treating. (How

Donna Elvira.

(Leporello goes further away)

L. E. *co - me da co - stei li - be - rar - mi?) Riman - ti, a - ni - ma bel - la. Ah! non la - sciar - mi!*
shall I fly, and she not per - ceive me?) My dear, wait here a moment. Ah, do not leave me!